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## OPAQUE AND TRANSLUCENT ENAMEL.

### III.



ITALIAN ENAMEL OF ABOUT THE YEAR 1500.

IN THE TRIVULZIO COLLECTION.

IN the beginning of the sixteenth century, when the arts of design were making rapid progress, so imperfect a process as the first attempts in enamel painting could not long be sustained in practice. Accordingly, about this period we find a great change in the processes employed by enamel painters. Before beginning their painting they covered the plate of copper with a thickish layer of enamel, either black or of a deep color. Upon the ground thus prepared they executed the drawing, by means of different processes, with white opaque enamel in such a manner as to produce a grisaille,\* of which the shadows were obtained either by laying on this white enamel less thickly in some parts than in others, or by scraping it away to let the background reappear; which latter operation was to be performed before the firing of the piece. A few heightenings of white and gold were added to increase the effect. The carnations continued, as before, to be lightly laid on in relief, but were almost always expressed by a flesh-colored enamel.

If the piece, instead of remaining in grisaille, was to be colored, the different colors of a semi-transparent enamel were spread over the grisaille. In the colored enamels of this class the sky and some portions of the ground were often represented by thick layers of color. The piece was of course placed several times in the furnace during these operations, which could only be done in succession. Thus, by adding an enamel ground to the plate of copper, before beginning the painting, the colors were rendered capable of being worked with freedom and at different times, and became susceptible of every kind of combination and of every gradation of tint resulting from this fusion. The drawing and painting were also rendered more perfect from the facility of retouching. The Limousin enamellers possessed a great many other processes and resources. One of these in particular they frequently made use of. In different parts of the draperies and accessories, a leaf of gold or silver, called "paillon" or "clinquant," was fixed upon the enamel ground; upon this thin leaf of metal the shadows were painted; it was then covered with a colored translucent enamel; the lustre of the metal gave a brilliant effect, which the artist knew how to turn to advantage.

Excepting that of the copper plaque, signed "K. I. P.," in the Beurdeley collection, the illustrations of painted enamels on this page are Italian, of the latter part of the fifteenth century or the beginning of the sixteenth. Leonard and Jehan Pénicaud, who were probably brothers, were famous artists in translucent enamels. The latter signed his pieces with the initials "I. P." It is not known exactly who bore the initials "K. I. P." but the pieces so signed have a strong family likeness to the known works of the Pénicauds. Leonard or Nardon Pénicaud has left work almost exclusively of religious character, in plaques for triptychs. Some fine examples are found in the collections of Baron Davillier, Baron Gustave de Rothschild and the Lyons

Museum. Those in the last named are remarkable for their carnations, showing violet shades of peculiar effect, with polychromatic draperies on a white ground. In Jehan Pénicaud's work there is a characteristic russet tint in his flesh painting and the draperies are traced on the metal itself instead of on the white priming. The pieces signed "K. I. P." generally represent combats of knights, and the whole treatment is rather microscopic. The plaque for a coffer illustrated herewith has a counterpart in the Davillier collection.



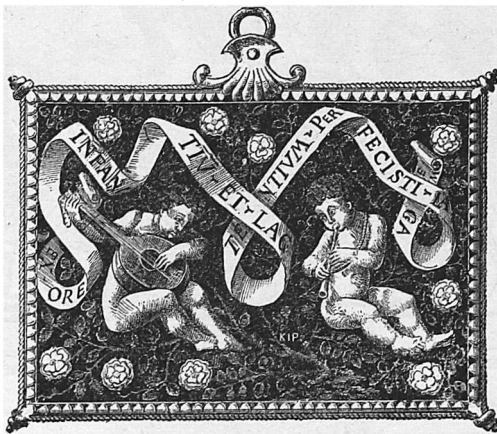
ITALIAN ENAMEL OF ABOUT THE YEAR 1500.

IN THE GATTEAUX COLLECTION.

More famous than any of the Pénicaud family was Leonard Limousin. The surname was conferred upon him by Francis I., to distinguish him from Leonardo da Vinci. The beautiful reredos in the Beurdeley collection, illustrated in our last number, it will be remembered, was by this master. The Italian enamels represented herewith are of earlier date, perhaps of the latter portion of the fifteenth century.

### AN EXHIBITION OF FANS.

THERE was an interesting loan exhibition of fans at the rooms of the New York Decorative Art Society last



COFFER PLAQUE OF PAINTED ENAMEL.

IN THE BEURDELEY COLLECTION.

month, held according to the society's custom of providing every spring some form of artistic entertainment and instruction. The collection was the most complete and valuable that has yet been brought together in this country. From the latter part of the seventeenth century to the present time the various styles were more or less abundantly illustrated, and the

changes and transitions of the different periods in some instances plainly shown. Thanks to the industrious research of the ladies, the fans were chronologically arranged, and plainly ticketed, all necessary explanations being given.

The oldest object in the collection was a Venetian dagger fan. The sticks were of ivory, decoratively etched in black. Within the shaft was concealed the terrible steel, whose sturdiness and point forbid the idea that it was any dainty plaything. The fan was constructed so far on the principle of the sword-cane, and

could be used as a weapon of offence or defence as easily as for the purposes of coquetry. An old Spanish fan of a little later date better suited the gentle warfare of which the fan is the principal weapon. This, amid its somewhat gaudy ornamentation, has plates of mica that serve as windows through which the effect of its execution can be observed. The Louis XIV. fans belonging to this period are distinguished by their Watteau designs and by the great elegance of their ivory sticks. These are broad and beautifully carved in medallions and interlacing lines. Several Dutch fans of the period were shown, in which the French influence is felt but clumsily interpreted. A Spanish fan assigned to this age, owned by Miss Furniss, was as notable for its color as for the refinement of its design—a beautiful harmony of yellows and browns, very unlike the more florid ornament of this period. In the case assigned to the Louis XV. era the decadence of ornament is plainly felt. Most of the sticks are slender, wide apart, and are covered with unmeaning designs in color, and lavishly bespangled.

The designs in imitation of Watteau are panelled off and intertwined with wreaths. One of these fans, owned by Mrs. Alsop, and shown in the illustration (page 91), presents a couple engaged in the love making which was the chief amusement of the Louis XV. shepherdesses and their swains; it displays, however, the sentimentality of Boucher rather than the gay sparkle of Watteau figures. The Dutch fans of the time are ornamented with local-scenes, chiefly commercial—an interesting commentary on the growth of Dutch trade—and with scriptural subjects executed with the homely fidelity that characterizes Dutch art.

The sticks of the Louis XVI. fans are elaborately ornamented. In one, belonging to Miss Tuckerman, the sticks are cut in small figures, painted in color. Usually these are in gilt with a figure overlying each stick. In the beautiful Louis XVI. fan lent by Mrs. F. W. Jones (illustrated on page 91), the Boucher influence is still felt in the musical couple. The color, however, is very tender, and the groups of Cupids playing show the Louis XV. panels adapted to a new use. The ornament in all these fans is lighter and gayer, and the color is less gaudy.

The classic influence of the Directory is seen in the subjects of later date, mounted, however, on the narrow Louis XVI. sticks. With these are placed some pretty Dutch fans in carved bone, and small ivory hand-screens finished in gilt. Several "Vernis-Martin" fans, lent by Mrs. Belmont, Mrs. S. L. M. Barlow, and Mrs. R. M. Hunt, are brought together. Martin, it will be remembered, was a carriage painter of the time of



ITALIAN ENAMEL OF ABOUT THE YEAR 1500.

IN THE TRIVULZIO COLLECTION.

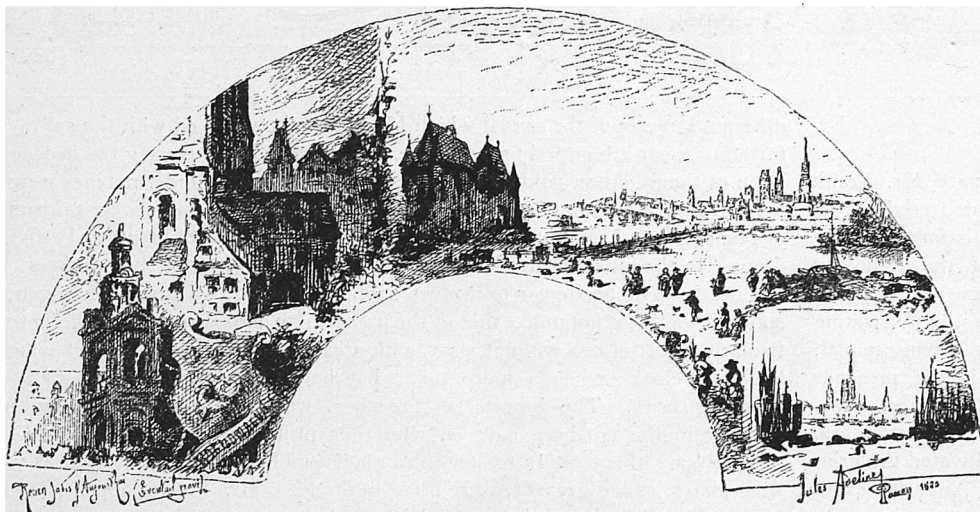
\* Grisaille, or camaieu—painting in gray; resulting in a chiaro scuro or monochrome picture.

Louis XV. who learned the secret of lacquer varnish from some missionaries who brought it from China, and afterward applied it, among other objects, to fans. These have the finish of enamel, and time has given to the elaborate mythological and scriptural subjects with which they are ornamented beautiful softness and richness of color. The Martin fan, illustrated in the group on page 91, is owned by Mrs. Barlow. Instead of being covered with the lacquer it is divided into panels. The upper part has a French courtyard scene. Below is the principal design, showing a large part of the ivory ground. The subject is Hercules restoring Alceste, veiled, to her husband, Admetus, having rescued her from Hades. The timid bride, surrounded by joyful maidens, led by the triumphant hero and raising her veil to Admetus, who is springing forward in delight, is seen in the illustration, which unfortunately does not convey any sense of the color.

The Chinese ivory fans loaned by Mrs. G. W. Childs and Mrs. John Cadwalader, both of Philadelphia, are as exquisite as lace-work; the designs are in fact left solid on a ground which is cut in slender lines apparently too delicate to bear the weight of ornament. Among the fans are several of lacquer, and one of gold lacquer on ivory of great beauty, which were presented to Mrs. Grant. Also lent by Mrs. Grant is a fan presented by the Queen of Siam, in which the design is much like the Chinese representation of figures. A silver fan presented by the City of Mexico is also shown, but artistically does not compare with the silver filigree and blue enamel belonging to Mrs. F. W. Jones, and the gold filigree and blue enamel of Mrs. Butler Duncan.

There are several political fans. One of these is old Spanish, rather coarsely painted, in which an envoy offers his king the inscription, "I bring to you peace," while the king tramples under foot a compact. On the other side are three kings who have evidently acquiesced in the result. A ducal coronet on the sticks gives additional significance to the fan. The other fan dates from the French Revolution. This has a portrait of Mirabeau in the centre, and on the sides the maps of France and the city of Paris as redistricted. Two political fans, owned by Miss Babcock, have a national interest. One of these illustrates the "Surrender of Lord Cornwallis," the other has the portrait of Washington when a slender young general. Both are on paper and the work is rude, though excellent in

intention. It would be scarcely the work of the Decorative Art Society, but a collection of political fans, regardless of their artistic merit, would interest historians, politicians, and men of affairs as the present exhibition



FAN DECORATION BY JULES ADELINE. "ROUEN AS IT WAS AND AS IT IS."

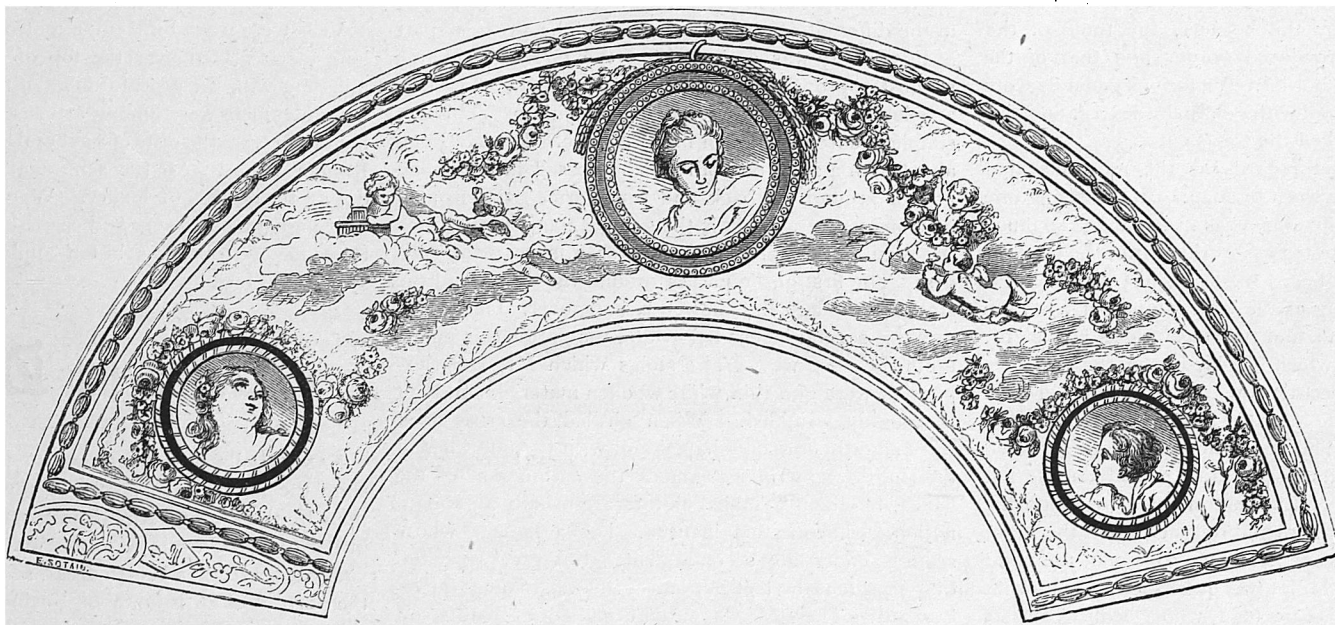
finds favor in the eyes of the ladies. Mrs. Alsop, the owner of the Mirabeau fan, also contributes a fan framed as a picture that purports to be the work of Guido; the

vine whose leaves are green enamel and flowers diamonds, with large diamonds glistening in the rivets. Mrs. Astor's fan, the work of De Beaumont, is altogether beautiful. The design is a group of gay ladies and children, naturally disposed, looking out toward the sea, and the composition so effected that the brilliancy of color gradually melts on the opposite side into the delicacy of sea and sky. The execution is very broad, but with a breadth that loses nothing in the close inspection which a fan must receive. It is superbly mounted in ivory, with carved Cupids in relief, and a monogram in diamonds. Mrs. Wm. Astor's collection of fans, which is chiefly in one case, is most interesting. Here is a Louis XV. fan with delicate lace-work sticks heavily ornamented, with a landscape with gilt figures and pearl clouds bearing up gilt boys. Mrs. Astor contributes a red bull-

fight fan and a fine specimen of Swiss carving in ivory.

Mrs. Belmont exhibits two modern French fans. One is painted by Chas. Detaille, a brother of the fa-

mous military painter, the other by De Pène. Both are spirited hunting scenes. The Detaille represents a fair hunter taking her fences, and the colors, yellows, reds and black, are boldly rendered. The De Pène is given in the illustration on page 91. This is a view of the hunting-field, with men and hounds and yellow drag, the features of whose gay occupants are sharply individualized. The



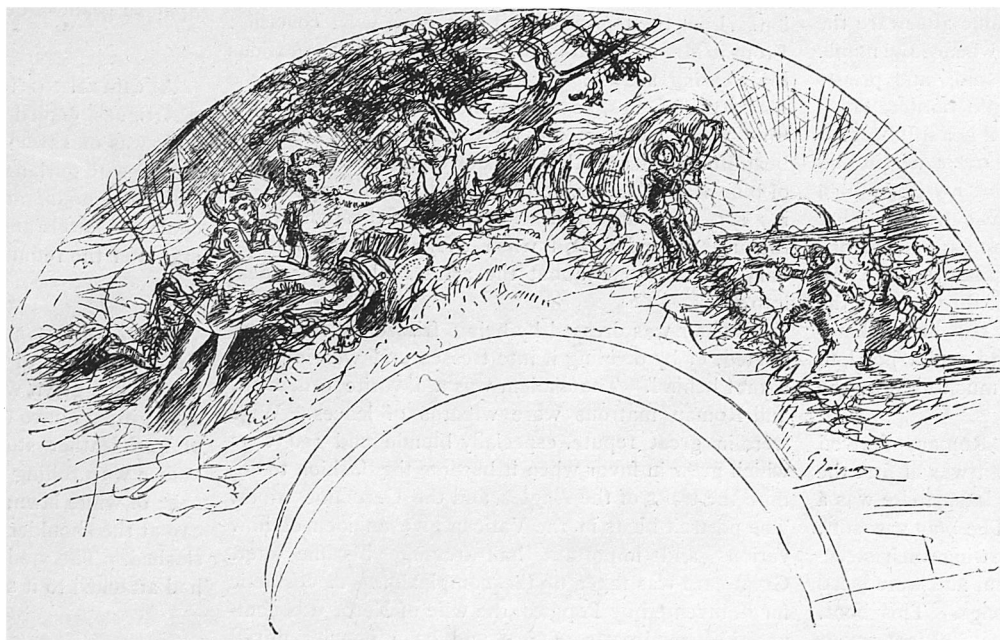
FAN DECORATION BY BOUCHER WITH MEDALLION PORTRAITS.

subject is allegorical, and has a charming group of dancing youths and a child drinking in one corner.

The two magnificent fans of the exhibition are lent

other hunting fan given in the illustration, also by Chas. Detaille, is owned by Mrs. Del Monte. In this a group of mounted jockeys are coming at full speed toward the front dressed, as in Mrs. Belmont's fan, in the brilliant colors of the course.

The exhibition, it is to be hoped, will give an impetus to fan painting, to which at present comparatively little attention is given by artists in this country. M. G. H.



FAN DECORATION BY G. JACQUET. "AFTER THE RAIN COMES FINE WEATHER."

by Mrs. R. L. Stuart and Mrs. Astor. That of the former lady is a modern Spanish fan remarkable only for its magnificence. The sticks are wreathed with a

ful cherubs quite as appropriate when distorted across its angles and creases as when looking down in impossible perspective from the ceilings of his time.

THE illustrations on this page are of a Boucher and two modern fans. Although all are French, it will be noticed that there is much variety in subject. Jules Adeline gives two views of Rouen, showing the city as it was and as it is; Gustave Jacquet presents a very Watteauish subject in his "After the Rain comes Fine Weather," and the characteristic example we give of Boucher shows that he regarded the painting of a fan like any other decoration, and no doubt thought his delight-



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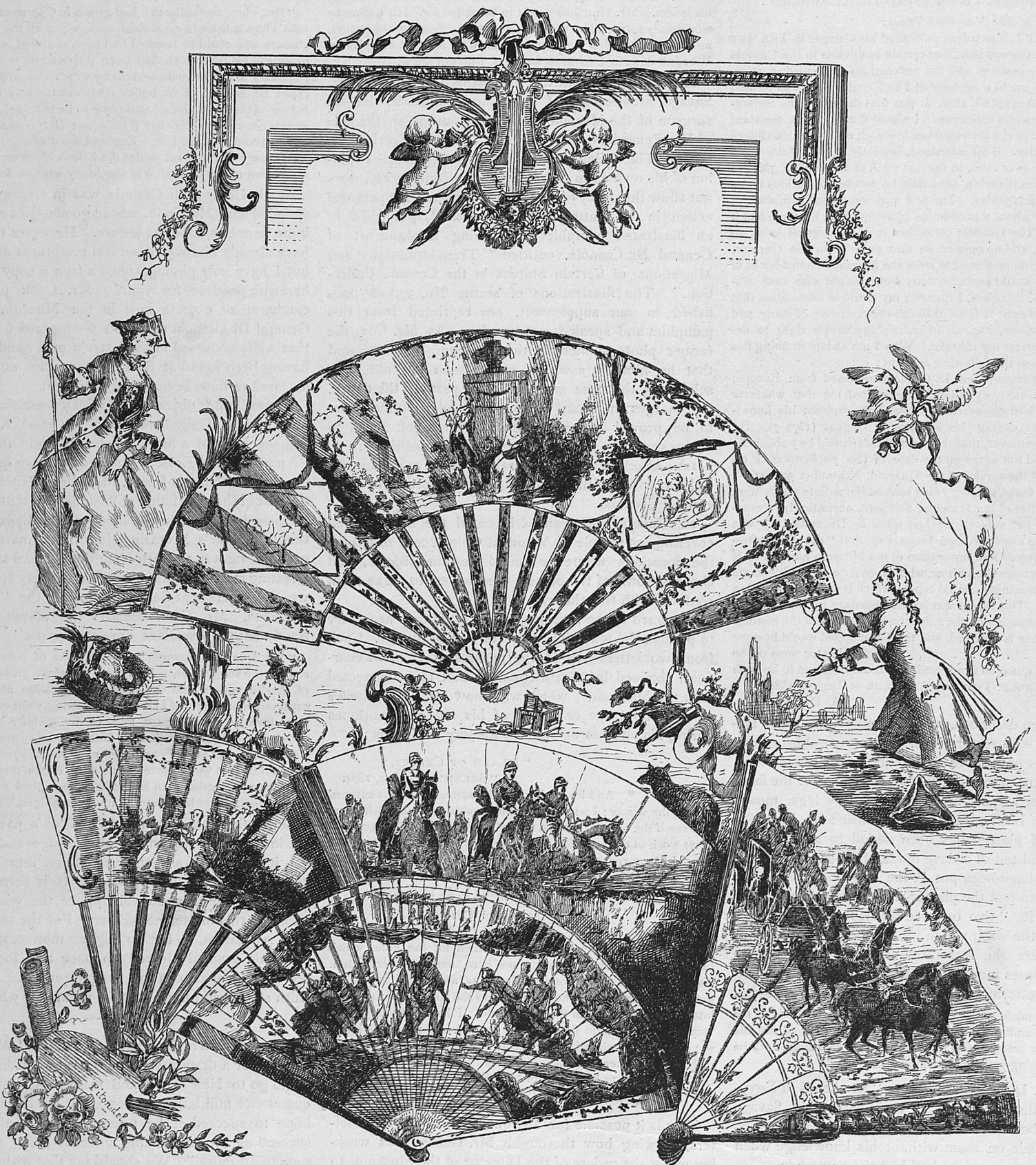
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### FANS AND FANCIES.

A GLANCE AT THE LOAN EXHIBITION OF THE SOCIETY OF DECORATIVE ART.

(SEE PAGE 106.)

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